

# Nijinsky, Montgomery and Stone, and Clifton Crawford This Week

**Male Stars Head the List of Attractions at the Theaters This Week—The Ballet Russe Boasts the Famous Dancer Nijinsky; "Chin-Chin," Montgomery and Stone; and "Her Soldier Boy," Clifton Crawford.**

By FLORENCE E. YODER.

**A** WORRIED dramatic editor of a local newspaper which shall remain nameless, paid an unprofessional visit to our office last week hunting for some pictures of women. Not until then had it dawned on him, that almost all of the billed stars at the theaters this week were men.

What chance had he for exploiting the beauties of women with Nijinsky, the Russian dancer, the most interesting personage of this week of the Ballet Russe; Montgomery and Stone, the chief attractions of "Chin-Chin," and Clifton Crawford, the piece de resistance of "Her Soldier Boy?"

Answer—None.

Then and there it occurred that his quest was not only futile, but uncalculated. Not until we explained was he brought to see that women readers find just as much enjoyment in looking at the pictures of male stars, as the men do in looking at the pictures of the women stars.

The peculiar fetish for pictures of women in theatrical layouts ought to be destroyed. Women are more interested in men, than the men are in other women. And women are the steady theatergoers. There isn't a doubt about it.

If you don't believe it go to a matinee of "Chin-Chin," where Dave Montgomery and Fred Stone make themselves lovely at the National this week. If you can get in at all, you will find most of the audience women.

Nijinsky must be the greatest living male dancer. All proofs are to the affirmative. The best one is that whenever he appears, wherever he sets foot, all other claims to the title vanish. Anyone with a real conviction of his superiority would try to contest the statement.

"Her Soldier Boy," which comes to the Belasco the latter part of the week, beginning with Thursday, is a new musical play which should prove very much worth while. The same author, Kalman, gave us "Sari."

Three musical events of importance are scheduled for this week. Ernest Schelling in piano recital and Charles Wakefield Cadman, with an Indian prima donna in Indian songs, are both billed for November 23. Julia Culp appears on Friday.

**National: "Chin Chin."**

**Montgomery and Stone.**

**T**HE New National Theater will have as its offering this week, Montgomery and Stone, in Charles Dillingham's sensational musical success, "Chin Chin." The performance, tomorrow night, will be the 75th time these two stars have appeared in this play.

Montgomery and Stone made their debut in this musical fantasy at the Forrest Theater, Philadelphia, Monday, September 28, 1914, and remained at that house for three weeks. Then it went to the Grand Opera House, New York, where it was played for over a year and a half, breaking all metropolitan records for an entertainment of this kind. It then went to New York, where it was played for forty-eight times, and then to the Illinois Theater, Chicago, where it remained nineteen weeks. When its third season began in Syracuse, last May, it was the longest running play in the history of the city.

"Chin Chin" is by Anne Caldwell and R. H. Burdette, with music by Ivan Caryll, and contains a score of numbers that have grown household favorites in the last two seasons—namely, "The Little Girl," "Love Moon," and a dozen others. "Chin Chin" comes here with the original cast, with Mr. Stone in his various characters as Paderewski, Mrs. Paderewski and the virtuous character, Leona. Comedy roles are seen in five different characters.

Supporting Montgomery and Stone are the six Brown Brothers: Clifton Crawford, Gladys Zell, Violet Zell, Margaret Irving, Beattie Franklin, Patricia Ryan, Douglas Stevenson, Oscar England, Jay Quigley, and George Phelps.

**Belasco: Ballet Russe With Nijinsky.**

**D**AGHILEFF'S BALLET RUSSE comes to the Belasco Theater for the first three days of next week with Vasilv Nijinsky as the most unusual feature of their unusual performances. He appears in the dual capacity of dancer and artistic director.

The program for the three days are as follows:

Monday: "Les Sylphides," drama choreographed by Fokine, music by Chopin, decorations by Bakst. "La Fille du Roi," scene by Petipa, music by Tchaikovsky. "La Fille du Roi," Polovnian dances, music by Borodine, choreography by Fokine, scenery and costumes by Roerich. "Carnaval," pantomime-ballet by Fokine, music by Schumann, decorations by Bakst.

Tuesday: "Papillons," "Le Spectre de la Rose," tableaux choreographed by Petipa, music by Theophile Gautier, music by Carl Maria Von Weber, scenery and costumes by Bakst. "Scheherazade," drama by Fokine, music by Rimsky-Korsakov.

Wednesday: "Les Sylphides," "Le Prince Igor," "La Fille du Roi," scene by Petipa, music by Tchaikovsky. "La Fille du Roi," Polovnian dances, music by Borodine, choreography by Fokine, scenery and costumes by Roerich. "Carnaval," pantomime-ballet by Fokine, music by Schumann, decorations by Bakst.

**Belasco: "Her Soldier Boy."**

**B**EGINNING next Thursday for three days only the Messrs. Shubert will present at the Belasco Theater their most important new musical production of the season, Clifton Crawford in "Her Soldier Boy," with John Charles Thomas, Beth Loyd, and Adele Rowland, supported by a company of 100, including a beauty chorus and symphonic chorus of thirty, under the direction of Augustus Garrett.

"Her Soldier Boy" is a musical play, for it combines the beautiful and alluring qualities of both musical comedy and opera, having the gay fun of the one and the



**Clifton Crawford** ~ Belasco - Last half of week.

**Mabel LeMonnier** Lyceum.

**Douglas Fairbanks** Strand.

**David Montgomery** National.

**Fred Stone** National.

**Cecelia Jacques** - Pol's -

**Virginia Ware** - Gayety

**Margaret Fischer** - Garden

**Pol's: "The Little Girl God Forgets."**

**O**LD-FASHIONED melodrama will be offered at Pol's this week with a new Rose play, "The Little Girl God Forgets," which begins tonight at 8:15.

The Little Girl God Forgets is not a comedy, but a drama, and it is really worth while in the world, and it is the path to happiness.

John J. Bernero, the producer of "The Little Girl God Forgets," has given the play a fine production. One of the scenes, representing a settlement house in a tenement district, was modeled after the Hull House of Chicago, made famous by Jane Addams.

Miss Cecelia Jacques, who is best remembered by the patrons of the popular priced drama from her efforts in the title role of "Little Lost Sister," plays Nancy Barlow in "The Little Girl God Forgets."

**Keith's: Dorothy Jordan.**

**V**AUDEVILLE.

**D**OROTHY JARDON heads the bill at Keith's this week. Miss Jardon is a prima donna who won fame with "The Fisher Maiden," "The Chinese Honeydew," and "Madame Serrano."

Next in order will be Lew Dockstader, who has forsaken the field of burnt cork and is now appearing in proper person as "The Boss," a political personage of interesting characteristics.

Third comes one of the fairest and cleverest daughters of Theatricals, Helen Lackaye, one of the famous family of Lackayes, her brothers being Wilton Lackaye, with her own support company. Miss Lackaye will be seen for the first time here in Keith's vaudeville in "Overtones," by Alice Gerstenberg. This is the remarkable play of dual personalities in which the New York Washington Square Players made an emphatic hit.

Comedy songs and amusing characterizations will be supplied by the Avon comedy four. Their offering is titled "A Hungarian Rhapsody." Mrs. Gene Hughes and company appear in a new Edgar Allen Woolf sketch, "Gowns," a sartorial affair of much laughter.

Other additions will be the Lovenberg sisters and the Neary brothers, Hirschel Hender, "The Post of the Plains," the Clairmonts, the revolving ladder experts; the pipe organ recitals and the International News Pictorial.

**Gayety: "The Globe Trotters."**

**W**ITH a production that is new in every particular, Blutch Cooper's "The Globe Trotters" opens its week's engagement at the Gayety Theater today. The program offered will consist of two one-act musical burlesques and a galaxy of all-star vaudeville acts.

The opening act is entitled "The Spenders." The closing portion is a scenic burlesque appropriately termed "Trotting Around the World."

Both the book and lyrics for each

**Strand: Douglas Fairbanks.**

**D**OUGLAS FAIRBANKS will head the double feature program today, Monday, and Tuesday at Moore's Strand Theater in "Manhattan Madness."

The story of "The Hero of the Story" comes East from his cattle ranch on the plains, soon tires of New York.

## Twinkling Stars

**To Make Life More Interesting. Make It More Interesting.**

**F**OUR years ago, in 1912, a young Washington boy named Milton Bryan, decided that he wanted a life with a little more art in it, to balance the daily grind of life in Washington Government department.

The dancing man had just about wiped out the prejudice which makes it silly for many boys to like anything beautiful, or rhythmic, or artistic, and young Bryan decided that he wanted to be a dancer, or at least do something which would put him more in touch with the beautiful things in life.

Older, wiser, more cynical folk than he have silently swallowed that hope of doing something congenial as a complement to every day life as an impossibility.

But Milton Bryan was young, and—well, let's just say that he was young. He heard that a famous woman dancer was in town, managed to get into touch with her after a bit, made up some mannerisms of poetry and music and his own head, and went and danced for her.

She gave him great encouragement, offered him a position in her company if he would study a little, and otherwise aided him. Matters were such that he could not leave Washington, but he calmly began to take up his art here in private theatricals.

During four years he has appeared in practically everything given in this city by Mrs. Christiana Hight, and has introduced "The Oriental," a "Greek Idyl," "Woman," "Freedom," and numerous other spectacle plays and masques; he has his Egyptian dances at the Chaffin Hall in 1915, then took it for a successful showing at the Lyric Theater in Baltimore. He took the part of "Fueled" in the performance of "Midsummer Night's Dream" given at the Onks last year; and last, but not least, he appeared at Rialto House a week ago in a dance drama before Madame Sarah Bernhardt. He originated the drama himself, and had the pleasure of seeing the warmest praise from Madame Bernhardt herself.

Life doesn't need to be drab if one tries to lighten it up a bit.

**How They Chose a Chorus for "Chin Chin."**

**T**HE chorus of "Chin-Chin" there are sixty girls. More than two-thirds of these girls have never been seen either here or in New York.

The chorus is said to be made up of some of the most beautiful young ladies ever seen on the stage. They have been chosen from the ranks of the most beautiful girls of very State in the Union.

By an arrangement that was made with a talking machine company, the musical public is to hear the voices of the chorus who were unable to go to New York, where the encagements were made last summer, and their voices recorded on disc records at the various agencies, and the same were sent with photographs to the producers and the chorus manager for consideration. All of the applicants were told that they were to be chosen their stage careers under the Charles Dillingham management.

The competition lasted for two months, and those selected were given contracts and were notified to be ready for rehearsal.

It is this means Charles Dillingham, who has secured a unique chorus, well chosen for voice and beauty, the engagements being unprejudiced by any personal reasons.

**How a Fairbanks Film Upset Watch Hill, R. I.**

**"M**ANHATTAN MADNESS," the latest Douglas Fairbanks picture to be released was filmed mostly—that is, the outdoor scenes—at Watch Hill, R. I. The photo play was filmed late in August and society folks sojourning there were much interested in the production.

Watch Hill is more or less of a summer resort—principally more. Year after year, folks from New York, Philadelphia, Boston, and half a dozen other cities, go up there, play golf, tennis, and even croquet, and then from week-end to week-end, they are seen at the various hotels and lodges wait for the men to come back from the cities.

The film was the schedule up to the arrival of Douglas Fairbanks. Then all was changed.

The society folks took to the picture with all the enthusiasm of a debutante at her coming-out party, and they were soon discussing close as "Watch Hill" was "Madness" with the utmost familiarity. No longer was the daily question, "Are we going to play bridge this afternoon?" but "Are we going to see Douglas Fairbanks going to work today?" or "where is Mr. Fairbanks going to be today?"

And how they danced the scene of the screen folks' activities and whether or not Director Lloyd Ingraham liked it, they insisted on seeing the picture. So enthusiastic were the volunteer actors that it is violating no confidence to tell that the picture for Watch Hill was changed materially in order that their services might be utilized to the utmost advantage.

The bill for superlatives was greatly lessened, and there were no costume charges for the "extras." In many of the scenes the famous "million dollar chorus," heralded in print some years ago when a number of Pittsburgh's wealthiest folk gave an amateur production of "The Sign of the Cross," was divided into nothingness compared with the financial ratios of the small group of supporters of the support of Douglas Fairbanks in "Manhattan Madness."

**Do You Cry Easily? Be Proud of It.**

**"W**HY should Americans be so ashamed of being sentimental? They are sentimental; fully as much so as any race—even more than many. It is not a defect—it is a strength!"

The propounder of this is Emmerich Kalman, Hungarian composer, leader of the moderns among his country's musicians. His remarks were made in a recent letter to the Messrs. Shubert, producers of his newest musical play, "Her Soldier Boy."

As a matter of fact, continues Mr. Kalman, "it has been my experience and observation that it is the sentimental people who are the strongest in times of stress; it seems to be a corollary of strength to be sentimental. Europeans in general recognize their sensitive feelings, even in public places. They react to appeals to that side of their nature; making their responses freely and without particular regard to time or place. But I have many times noticed that an American seems to feel that a tear where a tear is apropos—is 'unmanly'; that it is 'weak' to exhibit joy at meeting a dear friend of a tear. They are inclined to boast that they have no such 'weaknesses,' and in that very instant will display just the quality they seek to conceal; doing so by performing some act of kindness, or gallantry, or of tender feeling that is altogether commendable and wholly delightful in its unselfish spirit."

**Where To Go Today**

Burton Holmes opens his travelogue series at the National Theater, 8:30 tonight with "Canada from Coast to Coast" as his subject.

Mae Murray will be seen on the screen at the Loew's Columbia Theater today in "The Flow Girl." The supplementary comic feature will be Charlie Chaplin in "Behind the Screen."

At its performances at 3 and 8 today, the Gayety Theater offers Blutch Cooper's "Globe Trotters."

At 3 and 8:15 p. m. today, at the R. F. Keith Theater, will occur the concluding performances of last week's bill, "The Flow Girl," with Edw. Taylor, Hermine Stone and company, Chic Sale, and others.

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